



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

REVIEWS OF RECENT BOOKS

* An interesting and important contribution to art literature is "The Art of the Vatican," by Mary Knight Potter, recently published by L. C. Page & Co., as the first volume of their series on the art galleries of Europe. The term "Vatican," of course, is used as relating to the vast assemblage of buildings in Rome which includes the pope's palace, a museum, library, art gallery, etc. The history of the magnificent pile is succinctly given in a single chapter. The rest of the volume is in the main descriptive of the wonderful art treasures it has been the policy of the popes to gather together, with judicious eulogy of individual works and an occasional word of criticism.

The author has wisely abstained from cumbering her pages with accounts of aught save the most important works. Her volume is thus in no sense a handbook, but a well-written, readable story of the rise and development of the Vatican and of the priceless treasures it houses. The author frankly disclaims original research or criticism, but claims the honest endeavor to cull the very best from a tremendous mass of often conflicting opinions, and to present the judgments of critics, archæologists, and historians who are recognized authorities, each in his own field.

The volume is profusely illustrated with half-tone reproductions of excellent quality, which add to the interest of the descriptions. The author ventures the hope—and her work justifies the modest expectation—that the book may be valuable, both for travelers who wish to have something more than a mere guide-book, and for the amateur who has not sufficient time to consult the many original works necessary for a thorough art training. An acceptable volume.

* One of the cleverest of the Christmas books, both in conception

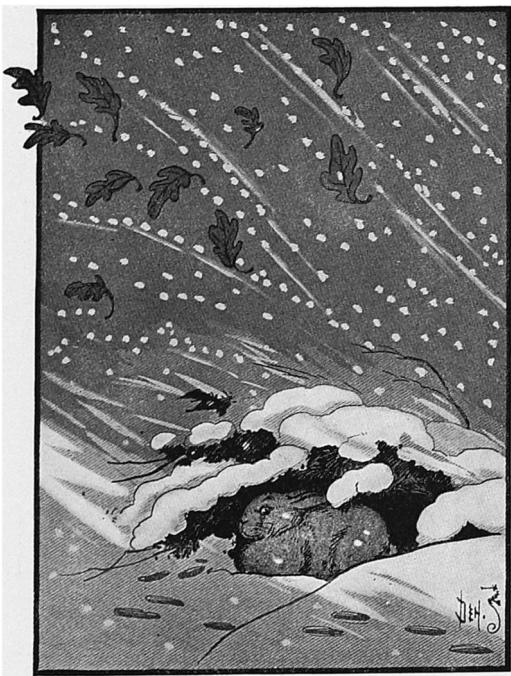


FROM "A DOG DAY"
Copyright, 1902, by R. H. Russell

and execution, is "A Dog Day," by Walter Emanuel, and pictured by Cecil Aldin, from the press of R. H. Russell. Mr. Emanuel's part in the performance is a clever thread of text in the form of a diary, giving the chief events in the day's experience of a dog. The text serves but as an excuse for a series of upward of thirty full-page

plates, which in a sense are nothing less than character studies of a dog. The pictures are instinct with life and humor, and growing as they do out of the alleged diary, they have a variety which offers a wide scope to the artist's abilities. As an example of artistic printing the volume is worthy of the highest commendation.

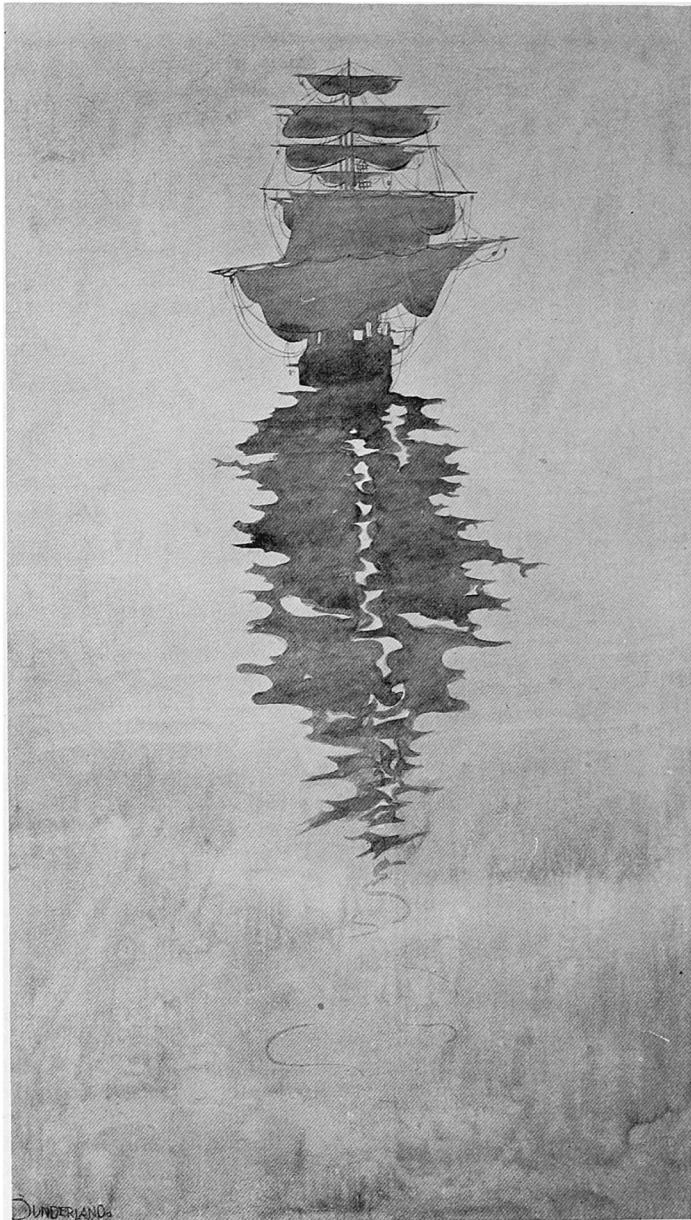
* W. W. Denslow, in "The Night Before Christmas," just published by the G. W. Dillingham Co., has clothed an old story of perennial interest in a new garb for the countless children and their elders who still take pleasure in the beautiful legend of a Christmas saint. The book is charmingly illustrated in the brightest of col-



FROM DENSLOW'S "NIGHT BEFORE CHRISTMAS"
Copyright, 1902, by G. W. Dillingham Company

ors and with the happiest of unique conceits. The artist, of course, accepts the conventions that have grown up about the popular idea of Santa Claus, but he has also incorporated a large measure of his own originality. The volume will thus be deservedly popular with the multitude of little folk, and it will likewise find many friends among people of matured years who appreciate cleverness of idea coupled with unusual excellence of pictorial expression. Mr. Denslow has devoted much time to the sympathetic picturing of children's books, and the present volume is one of his best efforts.

* In her first novel, "The Kiss of Glory," published by the G. W. Dillingham Company, Mrs. Grace Duffie Boylan has undertaken to



SUNDERLAND
BECALMED
By J. Sunderland



retell the life of Joseph, son of Jacob, and in some ways the story is well told. The book is full of graphic pictures of life in the desert and in Eastern cities, races, contests of strength, games, and feats of archery.

We have, however, a Bible story which lacks absolutely not only any religious element, but any moralizing whatever. There are plenty of contests and battles, but not a single moral or mental struggle. The title is taken from Joseph's wooing of Asenath, yet Asenath is hardly mentioned until the next to the last chapter, when Joseph sees her for the first time. The name of the book does not strike the keynote of the story, whose theme is the whole life of Joseph.

Lord Ronald Sutherland Gower's "Sir Joshua Reynolds," from the press of the Macmillan Company, is a valuable addition to the British Artist Series. No figure in English art



FROM "THE KISS OF GLORY"
Copyright, 1902, by G. W. Dillingham Company

is more interesting, alike to the general reader and to the art student, than the first president of the English Royal Academy, and the father, as he has often been called, of the English school of portrait-painting. Mr. Gower traces in detail the career of the noted painter, from his student days to the closing years of his effort, and discusses succinctly all the more important works that emanated from his studio. The volume is thus little less than a treasure-house of entertainingly ex-

pressed information, and contains all that the general reader or even the art student would care to know of Sir Joshua.

For the celebrated "Discourses," which has become a sort of classic in art literature, the author has words of censure. Apart from opinions that no longer concern an age in which the general knowledge of art is infinitely wider, and in which opinion is not overshadowed by the pseudo-classicism of the eighteenth century, these discourses, he holds, tend in their advice to the perpetuation of mediocrity among painters. First comes the advocating of the idea that imagination is superior to nature as a source of the artist's inspiration, followed by the pronouncement that industry and continual study make the great artist rather than genius. Such a statement is tantamount to saying that industry alone will produce the works of genius, whereas, as Hazlitt justly observes, industry alone can only produce mediocrity, and mediocrity in art is not worth the trouble of industry.

Sir Joshua, in Mr. Gower's opinion, was, on the contrary, a living example of the heights to which genius may attain when aided by unceasing industry. The volume is offered in specially attractive dress, and one of its most interesting features is a series of eighty-three fine reproductions of the artist's work.

Another Christmas volume for little people, interesting alike in text and illustration, is "The Life and Adventures of Santa Claus," by L. Frank Baum, and pictured by Mary Cowles Clark, published by the Bowen-Merrill Company. Singularly enough, in view of the thousand of Christmas books that have been issued, the life and adventures of Santa Claus have not been told. These Mr. Baum supplies in a fictitious but apparently veracious narrative, setting forth the personal history of the Christmas saint, and telling how he came to be the beloved friend of children. The story is clever and of sustained interest, and will doubtless appeal to the little folk for whom it was intended. The volume is handsomely printed, and the many full-page color-plates with which it is illustrated are in every way a credit to the artist, who enters heartily into the spirit of the text, and who frequently radically departs from the accepted order of Santa Claus illustrations.

Otto Fuchs's "Handbook on Linear Perspective, Shadows, and Reflections," published by Ginn & Co., is designed to meet the demand for a comprehensive treatise on perspective drawing, for the use of students in art schools, colleges, and high and normal schools, and by architects, artists, and draftsmen generally. It begins with lucid explanations of the elementary principles; then, by means of carefully selected and graded problems, it develops a series of studies so comprehensive that the entire ground is covered, from the first rudiments to the requirements of the architect's office and the artist's studio. The problems given are interesting and instructive, and are free from the dry and wearisome theory so often characteristic of

handbooks. The work is not voluminous, yet at the same time it is fairly complete. The plates are printed on separate sheets, so that they may be placed side by side with the text, in order to keep the explanations and the drawings constantly connected.



BOOKS RECEIVED

"The Speronara," by Alexander Dumas, translated by Katherine Prescott Wormeley. Little, Brown & Co. \$1.25.

"Denslow's Night Before Christmas," illustrated by W. W. Denslow. G. W. Dillingham Co. \$1.50.

"Alma Tadema," by Helen Zimmern. The Macmillan Co. 50 cents.

"The A B C of Photography," by Fayette J. Clute. Camera Craft Publishing Co. 25 cents.

"The Kiss of Glory," by Grace Duffie Boylan. G. W. Dillingham Co. \$1.50.

"Delight the Soul of Art," by Arthur Jerome Eddy. J. B. Lippincott Company. \$1.50 net.

"The Art of the Vatican," by Mary Knight Potter. L. C. Page & Co. \$2 net.

"Heroines of Poetry," by Constance E. Maud. John Lane. \$1.50 net.

"The Beautiful Mrs. Moulton," by Nathaniel Stephenson. John Lane. \$1.20 net.

"A Dog Day," by Walter Emanuel, pictured by Cecil Aldin. R. H. Russell.

"Dream Days," by Kenneth Grahame, illustrated by Maxfield Parrish. John Lane. \$2.50 net.

"Social New York under the Georges," by Esther Singleton. D. Appleton & Co. \$5 net.

"Francezka," by Molly Elliot Seawell. The Bowen-Merrill Co. \$1.50 net.

"The Life and Adventures of Santa Claus," by L. Frank Baum. The Bowen-Merrill Co. \$1 net.

"A Discussion of Composition," by John Vrendenburgh Van Pelt. The Macmillan Co. \$2 net.

"Lord Roberts" (Colored Print), by William Nicholson. R. H. Russell. \$1.